

**The Education Office of the Embassy of Spain
and the Latin American Music Center at Indiana University**

announce the

Ninth Annual Competition in the Performance of Music from Spain and Latin America – 2006 Edition

**Deadline for Application: January 14, 2006
Semi-Final and Final Rounds: January 28-29 Auer Hall**

**THE COMPLETE RULES CAN BE DOWNLOADED FROM
<http://www.music.indiana.edu/som/lamc/new/>**

**OR PICKED UP AT THE LAMC, MUSIC LIBRARY,
SECOND FLOOR, ROOM M285**

I. Objectives: The Annual Competition in Performance of Music from Spain and Latin America seeks to promote the knowledge and performance of concert music from Spain and all countries in Latin America.

The competition is open to vocal and instrumental soloists, as well as chamber music ensembles, with or without conductors, currently registered in a performance program at the Indiana University School of Music. Winners of previous editions of the competition cannot participate.

The Special Focus Category is also open to non-Music majors and guests under the guidelines specified below.

II. Prizes.

1. Open Interpretation Category: Two prizes will be awarded for the best performances of the chosen repertoire by a vocal or instrumental soloist or chamber ensemble. The repertoire must be selected from classical or contemporary concert repertoire. For assistance with the choice of repertoire, contestants are encouraged to consult with the staff of the Latin American Music Center.

A soloist may be assisted by different collaborating performers during his or her program. The prize will be awarded nominally to the soloists.

The first and second prize in the Open Category will be US \$1,000 and US \$700, respectively.

2. Special Focus Category: This category rotates every year among voice, the different

instrumental families, and chamber ensembles.

The Special Focus Category of the year 2006 is assigned to **Early Music Ensembles**, both vocal and instrumental, in any combination.

The minimum number of performers for ensembles is two. The minimum number of performers for ensembles requiring a conductor is five.

A core ensemble of at least two performers, or a conductor, may prepare a program involving different assisting performers for different pieces. If this is the case, the core ensemble or conductor will be identified as the competitors, and will remain the same throughout the program. The prize will be awarded nominally to the core ensemble or conductor.

At least half of the Early Music Ensembles must be comprised of School of Music students, but may include outside guests from other university departments, if desired. Outside guests can constitute the minority part of the ensemble, in the following manner:

- Duos = 1 music major, 1 guest.
- Trios = 2 music majors, 1 guest.
- Quartets = 2 music majors, 2 guests.
- Quintets = 3 music majors, 2 guests.
- Sextets = 3 music majors, 3 guests.
- Septets = 4 music majors, 3 guests.
- Octets = 4 music majors, 4 guests.

The first and only prize in the Special Focus Category will be US \$1,400.

3. Special Prize: Best Historical Performance Practice and Repertoire Research: In addition to the prizes above, a special prize created especially for one of the competing Early Music Ensembles will be awarded for the **Best Historical Performance Practice and Repertoire Research**. This prize is not available to competitors in the Open Category.

The Best Historical Performance Practice and Repertoire Research Award will be US \$ 400.

For any questions or repertoire consultations, write to lamc@indiana.edu

III. Prize-Related Activities:

1. CD Recording: All prizewinners will record their repertoire or a selection thereof for a documentary compact disc produced by the Latin American Music Center and supported by the Embassy of Spain of 74-78 minutes of duration. Therefore, the students entering the competition must check that they can be available to record, should they win, between February 1 and April 30, 2006. Immediately after the competition results are announced, the winners will be asked to pose for a publicity photo, in case they do not have one, and

will need to provide biography (two or three paragraphs) soon thereafter.

The Latin American Music Center will compile the repertoire for the CD on the basis of thematic unity, stylistic balance, and length. No guarantees can be offered that the CD will include all repertoire performed in the competition, but all efforts will be made in this regard.

2. Concert Performances: First prize winners in the Open and Special Focus categories may be asked to perform one or more special concerts celebrating the competition on dates and places to be arranged by the Embassy of Spain after February 2006. Depending on circumstances, second prizewinners may be asked to perform as well. All these arrangements will be made exclusively by the Embassy of Spain.

IV. Repertoire Requirements:

Open Category

Competitors must compile a short recital with the following characteristics:

- a. The recital must include at least one work by a Spanish composer, and at least one work by a Latin American composer (born in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Uruguay, or Venezuela.)
- b. Total combined duration of the recital: minimum of 20 minutes and a maximum of 30 minutes.
- c. The recital also must be stylistically varied: At least one of the works must clearly reflect Spanish and/or Latin American regional styles and genres. At least one of the works must reflect international modern compositional styles and/or techniques.
- d. Transcriptions and arrangements will be acceptable only for instrumentalists that use transcriptions and arrangements in modern professional concert practice; and preferably only when original compositions cannot be found. Students are advised to favor original works and to carefully gauge the quality of the arrangements, since program quality will be a determining factor when awarding the prizes.
- e. Given that a competitor can potentially record his/her repertoire, the following works, **cannot** be programmed for the 2006 competition:
 - Any work originally for solo and orchestra, unless arranged by the composer for recital programming.
 - Works that have been recorded by previous competition winners in the last four years either in the original version or in arrangements for other instruments (see Appendix I).

Special Focus Category, Early Music Ensembles

Competitors must compile a short recital with the following characteristics:

- a. The recital must include at least one work by a Spanish composer, and at least one work by a Latin American composer (born in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Uruguay, or Venezuela.)
- b. Total combined duration of the recital: minimum of 20 minutes and a maximum of 30 minutes.
- c. The recital also must be stylistically varied: The selected works must represent at least two different style periods: Medieval, Renaissance, Baroque, or Classical. Spanish selections may date up to ca. 1800 while selections from Latin America may date up to ca. 1850.
- d. Given that an ensemble can potentially record its repertoire, the works that have been recorded by previous competition winners in the last four years either in the original version or in arrangements for other instruments (see Appendix I) **cannot** be programmed for the 2006 competition:

The applicants are encouraged to take full advantage of the resources of the Latin American Music Center and discuss their intended program with us by requesting an appointment with our staff by writing to lame@indiana.edu. Since the early music repertoire from Spain and Latin America is so extensive, it is not possible this year to provide specific repertoire recommendations. Competitors in the Early Music Ensembles category are encouraged to consult the bibliography links in Appendix II.

V. Stages of the competition:

1. Preliminary Round:

A. Applicants shall submit a **CD-R** with recordings of excerpts from their program, including at least one Spanish and one Latin American work, for a total of 10 minutes only. Representative fragments of works longer than 10 minutes may be included if necessary. The CD should be clearly identified with the name of the applicant soloist, conductor, or core ensemble, and a listing of the works performed, including the composers' countries of origin.

In addition to the CD, applicants must also submit the items listed below, all of which **MUST** be submitted as an **MS Word attachment to an e-mail** sent to

lamc@indiana.edu. (The submission by attachment will preserve the formatting and diacritical accents).

Please include the following with your CD-R:

A. Application letter including the following information for each applicant or core ensemble members:

- Name, address, phone and e-mail;
- Voice part, instrument or ensemble formation to perform in the competition;
- Name of the major teacher or chamber music coach;
- Degree program at Indiana University;

B. A list of the complete program to be played in the competition, including the country of origin of the composers and the timings of the works.

C. A **single paragraph program note for each work** to be performed in the competition. The program note should include the data requested in the following checklist:

- Full name, dates of birth/death, and country of origin of the composer;
- Full title of the work and composition date, as well as opus number, individual movements, and/or collection title from which the work is taken (if applicable);
- Salient stylistic features, technical demands, and historical significance or importance of the work within the composer's output.

D. Finally, applicants should also request that their applied music/conducting teacher or chamber music coach send an e-mail to lamc@indiana.edu authorizing them to participate in the competition.

The deadline for submission of materials for the preliminary stage is JANUARY 14, 2006.

All CDs should be mailed or delivered in person to the Latin American Music Center, room M285 inside the Music Library, Simon Building 160, Indiana University, Bloomington. All other application materials must be sent as an e-mail attachment to lamc@indiana.edu.

The jury, comprised of IU School of Music faculty and guests, will select at least four but no more than six semi-finalists for the Open Category and at least two but no more than four semi-finalists for the Early Music Ensembles category. The jury reserves the right to include fewer or additional participants in the semifinal round if it considers it justified and appropriate, and its decision cannot be contested once announced.

The results of the Preliminary Round will be announced by e-mail on Saturday, January 21, 2006. The chosen candidates must confirm participation in the semi-finals

by sending an e-mail message to the Latin American Music Center (lamc@indiana.edu) by the following Monday, January 23, 2006.

2. Semi-Finals:

The semi-finals will take place in Auer Hall, Saturday, January 28, 2006, from 10-2 P.M. Competitors will select the first work to perform. The jury may interrupt them at any time and request further selections. The results will be announced at the end of the deliberation session and posted outside the LAMC office (M285) later that afternoon.

3. Finals:

Finalists will participate in a recital, open to the public, at Auer Hall, on Sunday, January 29, 2006, at 4 P.M., performing the same repertoire offered for the semi-finals. The jury will request specific works to be played in full. There is a possibility that the complete repertoire may be performed.

Prizes will be announced the same evening and posted.

A reception for all the participants, the jury, and the guests will follow.

Winners should be available at that time to pose for a photograph at that time, in case they do not have a professional picture.

VI. Judging Criteria.

1. Choice of Repertoire: The program must demonstrate the competitor's research and imagination in selecting high quality works, balancing different styles, showcasing both virtuosity and musical expression.
2. Musical and Technical Virtuosity: The competitor must demonstrate command of the interpretive requirements of the works in the program.
3. Sense of Style: The competitor must reveal an understanding of different styles and performance practices.

APPENDIX I:

Works that Cannot Be Programmed for the 2006 Competition

1. Any work originally for solo instrument and orchestra;
2. The following compositions recorded by previous winners, either in their original version or in arrangements for other instruments:

Albéniz, Isaac	“Evocación,” from <i>Iberia</i> (Book I)
Albéniz, Isaac	“Granada,” from <i>Suite española</i> No. 1
Albéniz, Isaac	“Malagueña,” from <i>España</i> , Op. 165
Albéniz, Isaac	“Malagueña,” from <i>Recuerdos de viaje</i> , Op. 71
Albéniz, Isaac	“Rumores de la caleta,” from <i>Recuerdos de viaje</i> , Op. 71
Albéniz, Isaac	“Serenata,” from <i>Suite española</i> No. 1

Alfonso el Sabio “Virgen madre gloriosa” (*Fiesta de Santa Maria* No. 2)

Braga, Ernani *Aboio*

Brouwer, Leo *El decamerón negro*

Bugni, Gustavo *Bossa de Bloomington*

Bugni, Gustavo *Altos e baixos*

Cedeño, Roberto *Pajarillo*

Eisenberg, Alexandre *Elegia*

Falla, Manuel de *El paño moruno*

Falla, Manuel de *Asturiana*

Farías, Javier *Jarochas*

Garay, Sindo *La bayamesa*

García Abril, Anton *Agua me daban a mí*

García Abril, Anton *A pie van mis suspiros*

García Abril, Anton *No por amor, no por tristeza*

Gardel, Carlos *Por una cabeza*

Gherard, Roberto *Capriccio*

Jiménez, Jerónimo “Zapateado” from *La Tempranica*

Granados, Marco	<i>Hibiee-Jibiees</i>
Guarnieri, Camargo	<i>Three Improvisations</i>
Guastavino, Carlos	<i>Los dias perdidos</i>
Guerrero, Francisco	<i>Ave Virgo Sanctissima</i>
Hahn, Reynaldo	<i>L'heure exquise</i>
Márquez, Arturo	<i>Zarabandeo</i>
Matamoros, Miguel	<i>Son de la loma</i>
Montsalvatge, Xavier	<i>Cinco canciones negras</i>
Montsalvatge, Xavier	<i>Sonatina pour Yvette</i>
Moreno, Salvador	<i>Poema</i>
Murillo, Padre Bernardo	<i>Ligera y temblorosa</i>
Orejón y Aparicio, José	<i>Ya que el sol misterioso</i>
Orrego-Salas, Juan	<i>Serenata Op. 70</i>
Padilla, Juan Gutiérrez de	<i>Stabat Mater</i>
Palomo, Lorenzo	<i>Eres tan bella</i>
Palomo, Lorenzo	<i>Plenilunio</i>
Piazzolla, Astor	<i>Verano porteño</i>
Piazzolla, Astor	“Tema de María – Tango,” from <i>María de Buenos Aires</i>
Ramos, Ramón	<i>Quasi niente</i>
Rodrigo, Joaquín	<i>Invocación y danza</i>
Simón, Moisés	<i>El manisero</i>
Soutullo, Reveriano	<i>Bella enamorada...Noche de amor</i>
Vergara, Sebastián	<i>Hab-lando</i>
Vergara, Sebastián	<i>Antigua-dual</i>
Vieco, Carlos	<i>Patasdilo</i>

Villa-Lobos, Heitor

Valsa da dor

Yazigi, Mauricio

Por bulerías

APPENDIX II: Bibliography for Early Music Research in Latin America and Spain

For repertoire research, please consult the following:

Dirié, Gerardo. "The IU Little Guide of Latin American Colonial Music Bibliography." Bloomington, 1997.

[<http://www.music.indiana.edu/som/lamc/events/2006/dirie.pdf>]

Illari, Bernardo. "Bibliography: Music in Spanish America, 1550-1750" and "Apéndice: Música colonial en Brasil. Bibliografía." Bloomington, 1997.

[<http://www.music.indiana.edu/som/lamc/events/2006/illari.pdf>]

Lopes, Luiz Fernando. "Supplementary Scores and Recordings of Latin American Colonial Music, with an Appendix devoted to Selected Sources for Early Music in Spain." Bloomington, 2005.

[<http://www.music.indiana.edu/som/lamc/events/2006/lopes.pdf>]

Ortiz, Mario. "Latin American Colonial Music: A Selected Discography." *LAMúsica: Latin American Music Center Newsletter* 2, no. 1 (June 1995).

[<http://www.music.indiana.edu/som/lamc/publications/lamusica/vol2.1/colonialmusic.html>]